

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 25

TORONTO 2, CANADA

October 22nd, 1927

THANK YOU!



Proudly we acknowledge congratulatory messages
on "Big Parade's" big business from:

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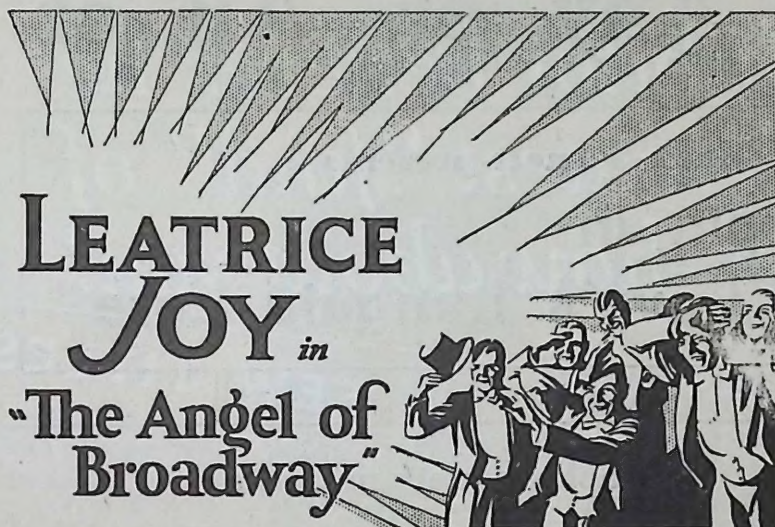
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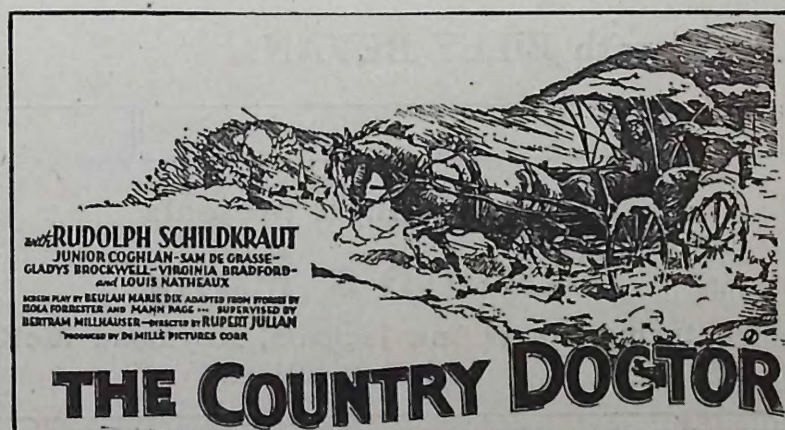


Current Pathe-DeMille Features That Are Box Office Hits!

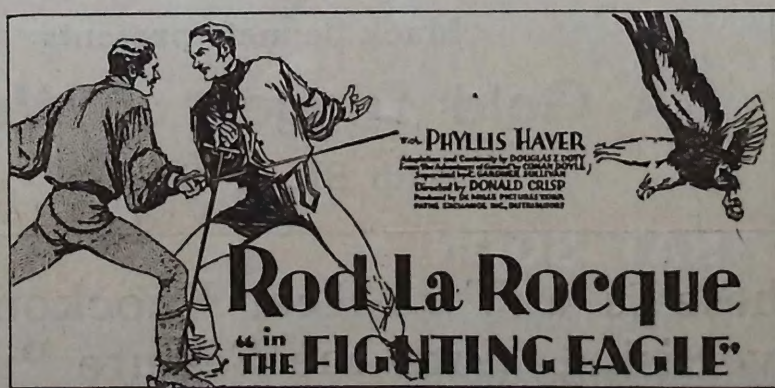
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Produced
by
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—
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Release
is an
Outstanding
Picture
You Will
Be Proud
to Show



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Vol. 19, No. 25

TORONTO, CANADA

October 22nd, 1927

This Week's Feature Pictures

"THE WAY OF ALL FLESH"

PERHAPS one of the finest features we have had in Toronto, by way of Motion Pictures, is "The Way of All Flesh," with Emil Jannings, Phyllis Haver, Belle Bennett, Donald Keith, Fred Kohler and an all-around superlatively good cast.

The first half of the feature which reveals the respectability and home life of a cashier in a bank in Milwaukee, is the best part of the picture, but perhaps it is the joyousness of this part which makes it outstanding.

A cashier is intrusted with the sale of some unlisted securities by the president and officers of his bank. He journeys from Milwaukee to Chicago for this purpose, is beguiled by a "female of the species," drugged, robbed, shorn of his beard, and strength like Samson, and left to the mercies of his destroyers and the "wages of his misdemeanor." His death is reported; and he accepts this solution of his problem, for freeing his family from the inevitable disgrace which would follow the disclosure of his mistake; and becomes a wanderer.

A simple enough story but one powerful enough in its direction and action to change a Motion Picture critic into an average Motion Picture fan.

How shall I therefore define the artistry of the impersonation of Emil Jannings as August Schilling, good husband, good father, faithful servant of his employer, emblem and symbol of all the attributes which tend to make a respected and worth-while citizen?

Jannings screen art is of such delicacy and virility that I know of no other male player of the screen that has a genius to be compared with his. If I called him our Chaliapin of the Screen, perhaps you, who understand what a Titan Chaliapin is in relationship to Grand Opera and the Concert Stage, could begin to imagine my reaction to his artistry.

Phyllis Haver did great work as the temptress. Hers was not an admirable part, but the cleverness of the interpretation forced you to admire the work, in spite of your sympathy for the "cashier."

This girl has a versatility that is worthy of special mention; and I am certain that Jannings found her work an inspiration which gave impetus to the scenes in which these two were involved.

Belle Bennett was good, not exactly the German Hausfrau, there was a bit of self-consciousness evident, in the earlier scenes, but artistic enough to fit into the picture to its advantage.

Donald Keith as the boy musician also did fine work and the entire cast comes in for special commendation.



RAY LEWIS

The picture is adapted from a story by Perley Poore Sheehan, was the work of Jules Furthman; and reveals that good material can be dressed in home-spun garments, it does not need the finery of a Poiret to put it over when the stuff called Life is there.

The picture is certainly a credit to Paramount, and the Tivoli Theatre, under the management of Tom Daley, became "the important theatre" in the eyes of the Toronto public through the presentation of "The Way of All Flesh" there.

"ANNIE LAURIE"

"Annie Laurie" with Lillian Gish is another Metro-Goldwyn-Mayer Class A success.

This feature with its Scottish environment and title should find a sympathetic chord in the picture public of the British Empire.

The Scottish spirit is particularly alive in Canada; and "Annie Laurie" is therefore a particularly well-chosen feature for Canadian presentation.

The story develops in the Highland of the early eighteenth century; and concerns the feuds of the Campbells and the McDonalds.

Lillian as "Annie Laurie" is appealing; and she has been given a real melodramatic role, with a heart interest directed towards the leader of her clan's enemy.

It is the love theme of "Romeo & Juliet," the House of the Mantagues and Capulets in a Scotch setting, as far as the love interest is involved, but after many thrilling escapes from death, hero and heroine live to love so that is a much more satisfying ending, than the one which befell Shakespeare's hero and heroine.

Norman Kerry as the leader of the McDonalds is as fine a looking Scotchman as any Scotch clan could desire. My, but he looks handsome in kilts!

John Robertson filled his direction of the story, by Josephine Lovett, with the romance of love, and fighting with adventure which belongs to the centuries of yester year.

The costumes and the atmosphere of "Annie Laurie" lend themselves to pictures of beauty, while the colorful savagery of Clan against Clan arouses the primitive instincts of us all, evoking those thrills which we experience upon beholding well-matched encounters.

Ray Lewis

"The Truth Will Out"

More About News Reels---Those Made in Canada and Those Containing Canadian News Events---One to Two Million Feet of Canadian Made News Reels Distributed Yearly

By B. E. NORRISH, Managing Director, Associated Screen News, Ltd.

The following exposition of the News Reel in Canada by B. E. Norrish, Managing Director of the Associated Screen News Limited, is convincingly informative; and reveals how misleading, from a viewpoint of being accurate, articles on our Industry can be, written by those who are very much on the inside, looking in upon occasion only, when a review, or an article suggests itself.

Mr. Norrish is one of the most representative of our Canadian Film Industry promoters; and previous to his association with his present company, directed the production of the films for the Government's bureau at Ottawa, later engaging the services of the late Ray Peck as his assistant.

It was under Mr. Norrish's direction that the "Seeing Canada" Series were launched, the name being suggested by your editor, during an interview with Mr. Norrish and Mr. Peck.

—EDITOR.

An extraordinary and perhaps disproportionate attention is being given to certain observations by Mr. Fred Jacob concerning news reels in Canada. First his remarks were presented in the Toronto Mail and Empire, then reprinted in McLean's Magazine, and now again in the Canadian Moving Picture Digest. Meanwhile I have had a number of letters seeking to bring Mr. Jacob's critical observations to my attention.

Candidly I have not been so impressed with the importance of the matter, although I must congratulate Mr. Jacob as a writer on affairs of the screen in having come upon what appears to be getting acceptance as a live issue and topic. And without at all desiring to question his sincerity, I deem that attention was, after all, his major purpose. But since it is a matter of such general attention, apparently, and since the preponderance of news pictures reaching the Canadian screen pass through the Associated Screen News, Limited, I must offer my observations.

In substance Mr. Jacob's much discussed article objects first that the news reels of the Canadian theatres are not sufficiently Canadian, with a strong secondary complaint that they are too American, too much flavored of the influence of audience interests in the United States.

This is after all an old and familiar complaint, not at all peculiar to the

motion picture. It has run through the expressions of speakers and writers and politicians and propagandists on one text or another ever since there has been a Canada and a United States. Also this sort of criticism has been heard with reference to the motion picture ever since there was a motion picture. Its real meaning is that waving the flag is a sure fire method of getting attention, regardless of provocations.

As a Canadian who has established and built up the largest photographic and motion picture concern in the Dominion, with an all-Canadian staff and using Canadian made materials, I am in a fair position to make these observations. It may also be of significance for me to remark that this concern, The Associated Screen News, Limited, sends to the United States, Great Britain and other countries somewhere between one and two million feet of Canadian made news, travel and adventure pictures a year, both negatives and positives. Our business is to make pictures, and the business of our pictures is to "sell" Canada. We have progressed and prospered from a tiny beginning with two cameramen and an idea to a concern with a plant worth a half a million dollars and a staff of about one hundred employees in approximately six years. Those are facts rather than words, they are offered as some slight evidence that we are doing our job and that it is a good Canadian job.

The news reels which go to the screen through this concern carry about twenty-five percent of exclusively Canadian material, consistently and continually. It is my contention that this permits an adequate presentation of the pictorial news of Canada, all factors considered. News in general and pictorial news in particular, knows no special boundaries. The big story of the day may today be in London, tomorrow in Paris, the next day in Rome, or even in New York. The test of the value of a news reel is its audience value, its power to entertain. Entertainment is the important factor. Despite the fact they are called news reels the actual content of what the newspaper man calls "spot news" is inconsiderable. "Spot news" is not always picturable and more often than not it does not wait for the cameramen to come before it happens. Hence, what we are pleased to call

news reels have about the same relation to the news as the Sunday supplement and rotogravure section of the Sunday newspaper have to the daily page one. The fact is that the newer a picture is the more it costs to get and the less it is worth. Actual news is mostly too perishable for the screen. The telegraph wires put it out of date with a new sensation before the film can get to the screen. So we must admit that when we are making news reels we are making screen entertainment. There is nothing shameful in the admission. The newspapers do the same thing. They make entertainment and they depend for their circulations largely upon features, cartoons and comics that have no real relation to the day's news, not so much relation in fact as film news pictures have to the news.

Now the plain fact is that the Canadian news reels pay no more heed to the affairs of the United States, despite Mr. Jacob's strictures, than the Canadian newspapers pay to the news sensations that arise south of the border. Also it may be pointed out that there is a vastly bigger Canadian continent in the news pictorial offerings of the theatres than there is in the dramatic material on that same screen. Screen drama succeeds in proportion as it is universally interesting. It matters little to the audience where the drama comes from so long as it is entertainment. The same condition, in fact, as to what is called news on the screen.

A few years ago the cameras of the Associated Screen News put so many pictures of the Prince of Wales first tour of Canada on the screen in the United States that there were yawns and murmurings from their flag waving politicians in the Motion Picture Industry that the American news reels had gone pro-British or pro-Canadian or something. The only result of all that was that a number of persons got themselves into print. The Prince of Wales continued to be an appealing personality on the screen in the States and the Canadian background continued to be interesting.

I am particularly interested in Mr. Jacob's observation that "two weeks ago we went through one of the most important national events of our history but the only picture I have seen

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THE TRUTH WILL OUT

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of it in the screen news showed the U. S. aviators in the air above Ottawa," referring to the Jubilee. This deserves some attention as showing precisely the character of the bias involved.

Mr. Jacob did not find occasion, because it did not fit the slant of his story to make any comment on the fact that a special reel of news pictures of the Jubilee, covering eight of the most important celebrations in as many cities, was made by the Associated Screen News, Limited, of Montreal, an all-Canadian concern, that they did show quite a number of personages and events entirely Canadian, and that they were made, assembled and edited by an extraordinary showing of Canadian enterprise by an aeroplane relay of film dispatching all across the Dominion. One would almost assume that he would like to credit the picture makers with putting Lindbergh into the sky over Ottawa.

Also in view of the public interest evidenced by the thousands gathered on Parliament Hill, what sort of a news picture would it have been with the aviators left out? It may in passing be observed too, that there were several Canadian planes in the air and in the picture, also that the pictures showed our cameramen flying in Canadian planes by courtesy of the Canadian Air Force. But facts like that might have invalidated the story, and when a writer writes a story he has to make it stand up if he can.

The editor of "The Digest" has already pointed out some of the production factors to be considered in the making of Canadian news film, duties, distances, time, and the like. But these also are facts that might get in the way of the "story."

There are, it has often been observed, millions of people who are sure they know more about getting out newspapers than the editors. Their published letters tend to show that every day. The same trying condition is true of the news reel business. Practically any critic with a type-

The Seven Points

Text of the document drawn up by the distributors concerning "Block Booking," which broke the Deadlock on the issue by being found acceptable for consideration by exhibitors and distributors.

Mr. Rubin, chairman of the Distributors Conference Committee, made the following statement:

The distributors, after an extensive and exhaustive discussion among themselves, have agreed, in substance, upon the following expressions of future policy:

1. The sales method known as block booking shall not be used for the accomplishment of any illegal purpose.

2. No distributor will require as a condition of permitting an exhibitor to lease its pictures that such exhibitor shall also lease pictures of another distributor.

3. If any exhibitor shall claim within a reasonable time prior to the date fixed for the exhibition of any picture included in any block leased by him that such picture will be offensive to the clientele of his theatre because of racial or religious subject matter, such claim shall be arbitrated by the board of arbitration of the proper zone, and, if sustained, such exhibitor shall be relieved of obligation to take and pay for such picture.

4. If any exhibitor who has purchased an entire block of pictures offered by any distributor so elects within a reasonable time prior to the date fixed for exhibition of any picture included in such block, such exhibitor may refuse to take such picture by paying one-half the allocated price thereof, provided that the pictures so rejected out of any block shall not exceed 10 per cent of the number included in such block, and, if a rejected picture is resold by the distributor, one-half the net price received on such resale shall be credited against the exhibitor's obligation in respect of such picture up to the amount of such obligation.

5. Reissues will not be included in any block with new pictures.

6. News reels and short subjects will not be included in any block with features and the lease of news reels or short subject blocks shall not be required as a condition of being permitted to lease feature blocks or vice versa.

7. The matters dealt with by paragraphs three and four shall be covered by appropriate provisions to be included in the new uniform contracts.

writer can sit down and in a few hundred words tell us exactly how to run the entire film business and the news reels along with it. The less information one has on the subject the simpler the task is.

And lest I be charged with special prejudices, let me admit that I do not think that Canadian news reels are perfect. No news reel is. But while we are talking about making the Canadian screen Canadian, let me point out also that there is continually available a line of all Canadian product in one reel topical, scenic and adventure pictures, produced by this concern. For instance, there is "Premier Baldwin Sees Canada" and "Princes and Premier" of recent release. They are "news" films.

SHORT TALKS

ON

SHORT FEATURES

Starting Our
8th YearEXCLUSIVE Short
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AND

Still Topping the Field

WITH

8 Lupino Lane
Comedies

8 Lloyd Hamilton

8 Big Boy Juveniles

6 Tuxedos

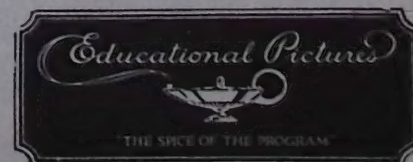
16 Mermaids

8 Larry Semons

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(Two Issues Weekly)

1927 - 1928

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An Industrial Code of Ethics

Federal Trade Commission Closes Its Conference With Industry--"Block Bookings" Still Remain One of the Important Issues to be Adjusted

The Federal Trade Commission's court on Trade Practices, closed Saturday afternoon in New York, the contending groups, exhibitors and distributors nearly coming to a deadlock on the question of Block Booking.

Before the meeting closed there appeared to be an agreement by all concerned to consider the seven points in connection with Block Booking as drawn up by J. Robert Rubin, on the Board of Directors of the Metro-Goldwyn - Mayer Organization and Chairman of the Distributors Conference Committee.

The outstanding feature of the seven points is the admission by all concerned that the use of "block booking" for illegal purposes shall be deemed an unfair practice; and since it is likely that a Code of Ethics will be offered by the Federal Trade Commission defining what constitutes "illegal practices," this irritant may lose the power of its sting.

It appears curious that two units of an Industry, one principally concerned in the manufacture and distribution of product, and the other concerned in the buying of product, should be involved in a plan of buying and selling upon which they are so totally disagreed.

It makes us wonder if this Industry has devoted sufficient thought to selling; and if some "ways and means" of marketing pictures can not be devised that would harmonize the factors involved.

The Conference on Trade Practices sprang into being under the incentive of the "block booking" issue.

The order to Famous "to cease and desist" was straight and to the point, but following this order came so many divergent views on the question that the Federal Trade Commission in a manner re-opened its case, for the purpose of harmonizing the points in contention.

It appears to me that the matter of "block booking" could be successfully taken care of when a Standard Exhibition Contract is drawn up favorable to exhibitors and distributors; and involving the entire system of selling and buying.

The rights of an individual to buy one or fifty pictures, corresponds to the rights of an individual to buy one pound or fifty pounds of coffee; and no exhibitor has any right to trespass upon the rights of another exhibitor in this matter.

Restrictions on what the public can purchase governs inflammable prop-

erties only; and such other commodities which come under peculiar laws specially enacted to govern those commodities.

The bargain system of selling allows bonuses on cars, pianos, etc., if purchased within certain periods, and also limits the number of articles which can be purchased at a reduced price, or bargain.

The practice of rebates, or bonuses on the purchase of pictures during the "selling period," or the bargain system on a group of pictures certainly could not be designated as an unfair practice if they were introduced in place of the much disputed "block question."

I think a system should be introduced throwing the market of purchase wide open; and that prices should be established governing theatres according to their showing, first, second, or third runs, etc.

I cannot see how the selling and buying in this Industry can be stabilized under the present regime, where the sale price of a picture is mostly dependent upon how smart a salesman is.

Each company should have a committee of selling men who are capable of fixing prices according to prescribed rules. The exhibitor should have to take his chances on an overpaid "flop"; and the distributor on an underpaid surprise success, the only "arbitration clause" in this matter governing "deliberate misrepresentation."

This Industry has long cut its eye-teeth and should be cutting its wisdom-teeth sufficiently to be able to gauge just how good a picture is commercially; and to fix its selling prices accordingly.

When this Industry can get its Standard Exhibition Contract favorably and generally accepted, this will demonstrate its Code of Ethics.

The Almighty Dollar Quest plays an important part in the business ethics of every industry, and is its most vulnerable spot, therefore, the business of doing business should be amicable and above suspicion.

The moral fibre of our Industry is gradually adjusting and finding its level, all apparently being in accord as to the "rights" and the "wrongs."

Any business which has a system of selling on an auctioneering platform starts off with no system, and follows a procedure of business such as is found only at the Stock Exchanges of the world, or in auction rooms, where "bidding" is the busi-

ness of buying and selling; and trading is a gamble.

All other industrial enterprises, governing trade and commerce, pride themselves on a one price system, no bargaining.

It is possible to stop at twenty, or thirty stations for a trade marked gasoline in any city; and find the price has been established. You are not charged so much a gallon for a Rolls Royce and so much for a Ford car.

The situation governing the sale of a feature should be similar, regardless of whether the capacity of the theatre is 5,000 or 500, the only differentiation in prices should be made as the exhibition affects first run, second or third runs, etc.

This point of view will evoke a storm of criticism and ridicule from various people in our Industry, who will argue the foolishness of charging the same price for a 5,000 seat house as a 500.

I claim that the number of seats an exhibitor places in his theatre, is that exhibitors' own business; and that the exhibitor should not be charged extra for pictures because of added seats or improvements. If the distributor wants \$3,000 for a first run on his feature; and an exhibitor with a seating capacity of 500 wants the picture, he is entitled to it, providing he can pay the \$3,000, but the system which holds up the first run price at \$3,000 for one house seating 5,000, but will deduct \$1,500 from this price for a first run in another 5,000 capacity house establishes a method of doing business which is not "above suspicion."

We know that no 500 seat house can compete for pictures with the 5,000 seat houses, the price for the product being prohibitive, but in our Code of Ethics of doing business provision should be made for just such an emergency.

It has been the custom to charge an exhibitor in one zone so much for a feature; and another exhibitor in the same zone twice as much, there being no difference in the grade of house, the only difference existent being in the initiative ability of the exhibitors. This method of selling is pernicious.

There is no reason why a "showman" should be charged more for his product than a "Schlamiel."

My contention is that "fair and unfair practices," as they relate themselves to the business of doing busi-

(Continued on Page 9)

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CODE OF ETHICS

(Continued from Page 8)

ness between distributors and exhibitors must get a "starting point" from which to get started; and that starting point must get this Industry's selling down to a one price system instead of its present auctioneering policy.

The Standard Exhibition Contract if found agreeable to the majority, could be so worded as to take care of any objectionable, or illegal uses of "block booking," for this institution of "block booking" certainly has as many good points as undesirable ones; and the good should be subtracted and utilized.

Now that the Trade Practice hearing is over; and the "Code of Ethics" to be handed down by the Federal Trade Commission is awaited, the committees on the Standard Exhibition Contract and Block-Booking, on every other contending issue should immediately sit in conference; and frame up their "Code of Ethics," based upon the general acceptance of a Standard Exhibition Contract.

They should systemize the business of buying and selling, and send these proposals on to the Federal Trade Commission before its order is handed down becoming fast and binding.

Both sides will have to concede advantages, "a house divided against itself cannot stand." Wars between exhibitors and distributors are destructive to the Industry; and again I warn this Industry against bringing upon itself Federal Control.

—RAY LEWIS.

Remarkable shots of a forest fire constitute the principal scenes in the Bruce Outdoor Sketch release, "Burning Timber"—"Rough Country," which is being released by Educational this month.

TORONTO THEATRES

UPTOWN — "Annie Laurie," with Lillian Gish and Norman Kerry—Metro-Goldwyn-Mayer.

SHEA'S HIPPODROME — "Two Girls Wanted," with Janet Gaynor—Fox.

TIVOLI — "The Way of All Flesh" with Emil Jannings—Paramount.

LOEW'S — "Tell It To Sweeney," with Chester Conklin and George Bancroft—First National.

PANTAGES — "Rose of the Golden West," with Mary Astor and Gilbert Roland — First National.

Neighborhood Theatres

PALACE — "Metropolis," an all star cast—U. F. A. Paramount.

ST. CLAIR — "California," with Tim McCoy—Metro-Goldwyn-Mayer. "Smile, Brother, Smile," with Jack Mulhall—First National.

COLLEGE — "Fireman, Save My Child," with Wallace Beery — Paramount. "Prince of Head Waiters," with Adolphe Menjou — Paramount.

CAPITAL — "Chang," an all star cast—Paramount. "Adam and Evil" with Aileen Pringle and Lew Cody — Metro-Goldwyn-Mayer.

CLASSIC — "The Secret Studio," with Olive Borden—Fox.

ALHAMBRA — "Man Power," with Richard Dix—Paramount.

MAVETY — "The Stolen Bride," with Billie Dove—First National.

BLOOR — "The Fighting Eagle," with Rod La Roque — DeMille. "Loves of Carmen," with Dolores Del Rio—Metro-Goldwyn-Mayer.

OAKWOOD — "The Blood Ship," with Hobart Bosworth—Columbia. "Adam and Evil," Cody-Pringle — Metro-Goldwyn-Mayer.

YORK — "Twelve Miles Out," with John Gilbert and Joan Crawford — Metro-Goldwyn-Mayer. "Dance Magic," with Ben Lyon — First National.

DANFORTH — "Tillie the Toiler," with Marion Davies—Metro-Goldwyn-Mayer. "Convoy," with Dorothy Mackaill — First National

RUNNYMEDE — "Metropolis," with an All Star Cast — Paramount, U.F.A.

BEAVER — "Man Power," with Richard Dix—Paramount.

TECK — "The Bugle Call," with Jackie Coogan — Metro-Goldwyn-Mayer.

GROVER — "McFadden's Flats," with Charlie Murray and Chester Conklin—First National.

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Round About the Studios

"Memories," a Tiffany Color Classic—one of the 24 short reel gems—has the distinction of playing seven weeks on Broadway. This beautiful colored picture was first shown at the Paramount Theatre for a first run on Broadway and then played at the Cameo Theatre with "Chang" for three weeks, and was again booked for a run at the Rialto Theatre in New York in conjunction with the showing of "The Magic Flame."

Betty Boyd, a comparative newcomer, to Educational Comedies, who has played in Cameo Comedies this season, has finished her first leading lady role opposite Lloyd Hamilton in the big comedian's second starring production this year. Norman Taurog directed.

Rex Lease, popular young juvenile, has been signed by F. B. O. to play an important part in "Red Riders of Canada" featuring Patsy Ruth Miller and Charles Byer, and being filmed under the direction of Robert DeLacy, according to an announcement by William Le Baron, vice-president in charge of production.

Lease has appeared in a number of F. B. O. pictures, among them being "Not For Publication," "Moulders of Men" and "Clancy's Kosher Wedding."

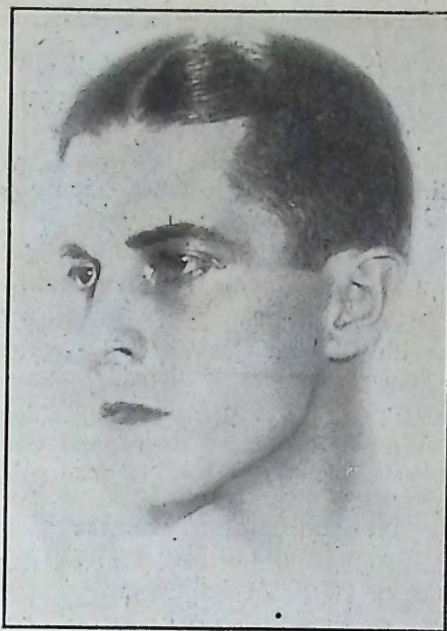
Dorothy Cumming, the Madonna of "The King of Kings," will play mother to a king once more—this time a temporal king, for she is to appear as Ramon Novarro's mother in his next Metro-Goldwyn-Mayer vehicle. The story, as yet untitled, is an intimate account of the life of a young European king, in modern times, to be directed by Harry Beaumont.

Frank Hagney, well-known screen player, has been signed for a role in Reginald Denny's current starring vehicle, "Use Your Feet," which is being directed by Fred Newmeyer.

"Use Your Feet" is a prizefight story, based on the characters in the "Leatherpusher" series, that first brought Denny into stardom, four years ago. Barbara Worth plays the leading feminine role.



Mary Astor, appearing in "Rose of the Golden West," for First National.



Ramon Novarro looks like a "real" Greek god here. Ramon is appearing with Norma Shearer in "The Student Prince," for Metro-Goldwyn-Mayer.

Wallace MacDonald, recently added to the West Coast directorial staff by General Superintendent Sol M. Wurtzel, is making splendid progress with "Billy Sailor," featuring Gene Cameron Kay Bryant. Pal, the wonder dog, is in the cast.

Pauline Curley, long a favorite on stage and screen, from the time of her baby star days, has been added to the cast of the "Mike and Ike" Comedies being made by the Stern Brothers from the Rube Goldberg newspaper cartoons. Her first role with the Stern comedy series is the ingenue lead in "More Trouble," the current "Mike and Ike" two-reeler, starring Charles King and Charles Dorety in the title roles.

"Speedy," will be the title of Harold Lloyd's new picture which he now is completing in New York. "Speedy" is a nickname for Lloyd which his friends have frequently used in addressing him. The new picture shows Lloyd as a breezy Manhattan lad who at various times appears as a taxicab driver and as pilot of that vanished institution—the old time horse car.

Dorothy Sebastian is back at the Metro-Goldwyn-Mayer studios after a three-weeks location trip to Wyoming, where scenes for Tim McCoy's latest starring vehicle, "Wyoming," were filmed.

Final scenes for "The Little Buckaroo" Buzz Barton's fourth starring vehicle, were filmed recently at the F. B. O. studios under the direction of Louis King.

The 13-year old star is supported by Peggy Shaw, Melbourn Morante, Kenneth McDonald, Al Ferguson, and others.

Charley Chase has completed his opus of the skies, as yet untitled, and is preparing the story for his next Hal Roach comedy for Metro-Goldwyn-Mayer release. Margaret Quimby is the girl. James Parrott directed.

Four Tiffany Color Classics have been selected by the National Board of Review for their yearly Photoplay Guide. These four short reel gems are: "The Barefoot Boy," "The Isle of June," "Fisherman's Luck," and "The Trail of a Ranger."

Thelma Salter, who plays the principal feminine role in a forthcoming Lupino Lane Comedy for Educational, played kid parts opposite Bill Hart, Charles Ray and other stars in the old Thomas H. Ince studio days. She has been attending school, and only recently returned to pictures by playing bits just to renew her acting technique. Lane saw her work, decided she was an excellent type for his comedy based on the adventures of D'Arctagnan, and gave her the leading lady role.

A stellar cast headed by John Fox, Gene Stratton, and Hobart Bosworth has been announced for "Freckles," a Leo Meehan production of the late Gene Stratton-Porter famous novel for F. B. O., by William Le Baron, vice-president in charge of production at the F. B. O. studios. Young Fox will be remembered best probably for his banjo strumming in "The Covered Wagon" and for his work in "Laddie," another of the Gene Stratton-Porter novels. Gene Stratton is the grand-daughter of the late Mrs. Porter. Other members of the cast are Eulalie Jensen, Billie Scott and Lafe McKee.

Ernest Torrence, who appeared with John Gilbert in "Twelve Miles Out," and had a strong role in another recent Metro-Goldwyn-Mayer hit, "Captain Salvation," has been signed for an important part in Gilbert's forthcoming vehicle, "The Cossacks," which is likely to be one of the most ambitious efforts of the Metro-Goldwyn-Mayer organization for the coming season.



Renee Adoree and William Gill, her "new" husband. Renee is starring in Metro-Goldwyn-Mayer's "Rose-Marie."